JUNIOR BAND: Concert and Contest Collection for Oboe by Voxman (Rubank), p. 6, Haydn, "Presto," entire movement, no repeats, quarter note = 92.

Pay close attention to the dynamics, making a big difference between piano and forte. In the first two lines, keep the articulation short and bouncy. Beginning in measure 17, you might want to play more legato to bring out the change to minor. Be sure to play the syncopation in mm. 21-23 accurately.

CLINIC BAND: Concert and Contest Collection for Oboe by Voxman (Rubank), pp. 10-11, "Andante and Allegro" by Loeillet. "Andante" - 1st 3 lines, quarter note = 76; "Allegro" - 1st 4 lines, quarter note = 120.

The andante section has many dramatic changes in dynamics. Begin piano, observing the hairpins in the first eight measures. The dynamic then increases to the climax in measure 14 and diminuendos to pp. The loudest dynamic is reserved for the very end. Be sure to observe the rallentando in mm. 20. The spirit of the allegro should be light and bouncy. Keep the staccato notes short, being sure to observe the sudden changes in dynamics.

SENIOR BAND: Concert and Contest Collection for Oboe by Voxman (Rubank), "Adagio and Allegro" by Otransky, p. 14 - 1st 3 lines; p. 15 - measures 55-80. Tempos as marked.

Start with a strong forte at the beginning of the adagio. Beginning in measure 5, you may be freer with the music. Since it is a cadenza, the rhythmic relationships should remain more or less the same (i.e. 16th notes faster than triplets, etc.), but the overall tempo can push and pull. Try making a gradual accelerando in m 9. Take a good breath after the high B in mm. 11. Keep the articulation in the allegro crisp and be sure to bring out the accents on beat two. Again, pay close attention to dynamics.